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NEW MUSIC CONCERTS

Artistic Director: Robert Aitken

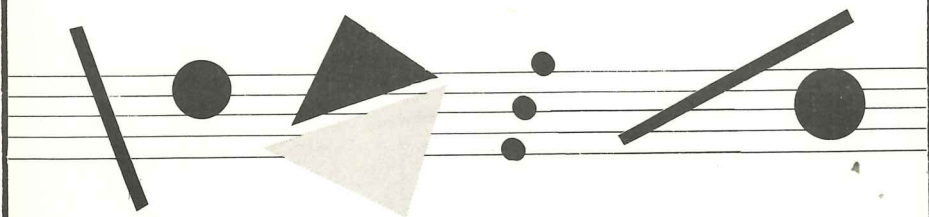
presents

COMPOSERS: **JOHN CAGE**
BRIAN CHERNEY
NORMA BEECROFT
HEINZ HOLLIGER
JOHN THROWER

GUEST SOLOISTS: **RIVKA GOLANI-ERDESZ**
NEXUS

November 6, 1982
8:30 P.M.

Walter Hall, Edward Johnson Building, University of Toronto



P R O G R A M

BRANCHES (1976)

JOHN CAGE

ROBERT BECKER, PERCUSSION
ROBIN ENGELMAN, PERCUSSION
RUSSELL HARTENBERGER, PERCUSSION
JOHN WYRE, PERCUSSION
JAMES MONTGOMERY, ELECTRONICS

LOVE SONGS (1982)

JOHN THROWER

- I LOVE SONG
- II SOMEDAY
- III SING A SONG

JEAN STILWELL, CONTRALTO
DOUGLAS STEWART, FLUTE
HARCUS HENNIGAR, FRENCH HORN
FUJIKO IMAJISHI, VIOLIN
ANTHONY FLINT, VIOLIN
DOUGLAS PERRY, VIOLA
PETER SCHENKMAN, CELLO
ROBERT OCCHIPINTI, DOUBLE BASS
ERICA GOODMAN, HARP
MARC WIDNER, PIANO
JOHN THROWER, CONDUCTOR

I N T E R M I S S I O N

TROISSONTS (1982)

NORMA BEECROFT

RIVKA GOLANI ERDESZ, VIOLA SOLOIST
ROBIN ENGELMAN, PERCUSSION
RUSSELL HARTENBERGER, PERCUSSION

SEVEN MINIATURES IN THE
FORM OF A MOBILE (1978)

BRIAN CHERNEY

RIVKA GOLANI-ERDESZ, VIOLA SOLOIST

TREMA (1981)

HEINZ HOLLIGER

RIVKA GOLANI-ERDESZ, VIOLA SOLOIST

STEVEN SMITH, STAGE MANAGER

New Music Concerts wishes to thank
RICHARD ARMIN for specialized technical
equipment used in the performance of
Branches.

RIVKA GOLANI-ERDESZ

The renowned violist, Rivka Golani-Erdesz, a pupil of composer/violist Oedoen Partos. As a student she received much recognition, culminating in the winning of First Prize in the Viola competition at Tel Aviv University.

A member of the Israel Philharmonic Orchestra for five years, Ms. Golani-Erdesz enjoys the distinction of being its only former member to have been invited back as soloist by Zubin Mehta. In this capacity, she premiered a concerto by the Israeli composer, Andre Spirea.

An accomplished player of both the traditional and contemporary repertoire Ms. Golani-Erdesz has recorded for the CBC, Radio Germany, Radio Israel, Radio Netherlands, Austria Radio, and the Swiss National Radio. She has appeared as soloist in Israel, Holland, Germany, Austria, Switzerland, England, the USA and in Canada where she made her debut with the Toronto Symphony in September, 1980, performing the North American premiere of Sir Michael Tippett's Triple Concerto.

Having performed her London debut, November 9, 1981, for which she received tremendously enthusiastic acclaim from colleagues, audience, and press, Ms. Golani-Erdesz continues to travel from her present Toronto residence to perform and record in Europe, Israel, and the USA at the invitation of, and in collaboration with other world renowned artists. In July, 1982 she participated for the second time, as guest soloist in Gidon Kremer's Kammermusikfest, Lochenhaus, Austria.

Ms. Golani-Erdesz' extraordinary approach to the viola has inspired many composers to write for her including, from Canada: Morris Surdin, David Jaeger, Jim Montgomery, Larry Lake, Irving Glick, Brian Cherney, Bruce Mather, Norma Beecroft; and from abroad: Yehezkel Braun, Joji Yuasa, Sohal Naresh and Heinz Holliger whose Trema for solo viola was written for her and premiered by her in Paris, France, July 1981. Andrew Davis, Artistic Director of the Toronto Symphony, has commissioned a concerto to be written for Ms. Golani-Erdesz by Pulitzer Prize winner Michael Colgrass. This is to be premiered during the orchestra's 1983-84 season.

In addition, Ms. Golani-Erdesz is Professor of viola at the University of Toronto, and a prolific painter. She has recently completed a highly successful tour in England and Switzerland, and in November 1982 will perform in Finland and Denmark as a soloist in recital and with orchestras. These performances will be recorded for both radio and television broadcast.

NEXUS

NEXUS was formed in 1971 when its members came together to improvise on their vast collection of instruments gathered from Japan, India, Hong Kong, and the Philippines, Indonesia, the Soviet Union, Mexico, the Caribbean, and the Americas. Responding to the ideas which surfaced from this meeting, they combined their backgrounds in jazz, symphonic and contemporary music with the indigenous music of many cultures to produce their unique mosaic of sound.

African ceremonial tunes, Russian and Mexican folk songs, ragtime, fife and drum music, and the soft bell-sounds of the Orient are some of the influences which provide the pervading flavor of Nexus. Aside from compositions by members of the group, Nexus also performs contemporary works by John Cage, Steve Reich, Toru Takemitsu, Jo Kondo, Lou Harrison and Bruce Mather. They have made delightful arrangements of music by Spike Jones and ragtime xylophone master George Hamilton Green.

NEXUS toured Japan in 1976 where they were praised for musical excellence. While there they participated in a concert of contemporary music, and performed ragtime and African drum medleys. Deeply moved by a Nexus performance, one Japanese critic wrote: "Their superior artistry allowed one to once again

experience the greatness of the music of earth." (Ongaku Geijutsu, Tokyo)

In 1978, under the auspices of the British Arts Council and the Canadian Department of External Affairs, Nexus toured England, where the response was so enthusiastic that they have just returned from another tour this fall. Also in 1978 they performed with the Toronto Symphony and the Rochester Philharmonic.

During the 1981-82 season Nexus headlined the Cologne Festival in West Germany, made a tour of the Southern United States, celebrated their 10th Anniversary with a sold-out concert series in Toronto, and performed at Tanglewood Music Festival in Massachusetts.

This season's highlights include a concert in Paris, a 3-week tour of England, concerts in New York and Washington, D.C. as part of a New Music Concerts' tour, concerts and residencies at universities in Canada and the U.S. and four concerts with the Toronto Symphony.

In Canada, Nexus has appeared coast to coast, including special appearances at major festivals, radio and television broadcasts for the CBC, performances with the Toronto Symphony, the Toronto Mendelssohn Choir, the Winnipeg Symphony, and New Music Concerts, and are welcome guests at schools

and universities.

Nexus made the intriguing soundtrack for the Academy Award-winning documentary The Man Who Skied Down Everest. The ensemble has recorded five albums: the first with jazz flutist Paul Horn; the second, Nexus Ragtime Concert is a critically acclaimed direct to disc recording featuring Nexus' ragtime arrangements; Music of Nexus which contains representations of the unexpected pleasures of Nexus; Changes, an album of contemporary classics; and an anthology of poetry and music featuring the great Canadian poet, Earle Birney.

Nexus meets people in workshops as well as at concerts; their workshops have received the support of the Ontario Arts Council, the New York State Council on the Arts, and the Connecticut Commission of the Arts. Nexus has held residencies at Wesleyan University, the University of Toronto, York University, the Chautauqua Institution, and the Courtenay Youth Music Camp in British Columbia.

The members of Nexus are "highly talented classical musicians" (Ottawa Journal, 1975) who produce "a concert of sound to be listened to and touched by". (Tokyo, 1976).

NORMA BEECROFT

Composer, broadcaster and producer, Norma Beecroft has been active for almost thirty years as a proponent of Canadian music and musicians. She is co-founder with Robert Aitken of New Music Concerts, and has served as President of this organization since its inception in 1971. In the preceding years, she was President of Canadian Music Associates (1956-57) and Ten Centuries Concerts (1965-68).

As a broadcaster, Norma Beecroft first worked in television for the CBC, then moved to radio where she produced numerous series for the Music Department including Music of Today, From the Age of Elegance and Organists in Recital. Since 1969, she has produced many documentaries for the CBC on Canadian composers, and an award winning program, The Computer in Music, which received the Major Armstrong Award for excellence in FM broadcasting. She is also a commentator on contemporary music, and for many years hosted the weekly series Music of Today.

Ms. Beecroft began her compositional studies in Toronto with John Weinzweig, then continued with Aaron Copland and Lukas Foss in Tanglewood, and in 1959 began a three year study period in Europe with Goffredo Petrassi and Bruno Maderna. There her interest in electronic music was stimulated, and since her return from Europe, she has composed more than a dozen works combining instrumental music with electronic

sound, beginning with From Dreams of Brass (1964-65), a large scale composition for narrator, choir, orchestra and tape, to her most ambitious work to date, the ballet score Hedda (1981-82), for orchestra and tape (based on Ibsen's Hedda Gabler). This latter score was commissioned by The National Ballet of Canada and is scheduled for its premiere in February, 1983.

The instrumental compositions by Norma Beecroft range from pieces for some of Canada's outstanding soloists, to chamber ensembles and orchestras, many of which have been commissioned. Ms. Beecroft is currently completing an electronic ballet score for the Toronto Dance Theatre, commissioned by its resident choreographer, Christopher House.

JOHN CAGE

John Cage is one of the most significant figures in contemporary musical thought. In the course of his illustrious career he has pioneered the development of the percussion orchestra, experimented with the use of noise, introduced the prepared piano, been an early proponent of electronic and tape music, originated the multi-media 'happening', initiated the use of chance and indeterminate methods in western composition and pursued the notion of extended silence as musical material.

Born in Los Angeles on September 15, 1912, Cage studied composition with Henry Cowell and Arnold Schoenberg, and piano with Richard Buhling. During the latter half of the 1930's he actively organized percussion ensembles in California and Seattle, where he was engaged as a piano accompanist for a dance school. There he began music composition classes for dancers. From 1941-42 Cage taught at the School of Design in Chicago, then went on to New York to continue his close association with percussion and dance. He organized concerts, collaborated with the dancer-choreographer Merce Cunningham, studied the music of Satie and Webern, and investigated Zen Buddhism.

Cage's associations with the pianist David Tudor and painter Robert Rauschenberg began in 1950. In 1952 he organized the Project of Music for Magnetic Tape, the first such group in the United States. The same year his Theatre Piece was presented in conjunction with the Cunningham dance group. This work was the first mixed-media event of its kind in the USA. Cage's widely diversified

interests further involved him in studying Buckminster Fuller, Marshall McLuhan, Marcel Duchamp and the writings of Henry David Thoreau.

Cage's music has, since the beginning, been innovative and experimental in nature. His earliest works were characterized by chromaticism, a confined range, static and concise presentation. In the late 1930's his music became more dramatic and propulsive in character, wherein he developed a proportional relationship between phrase lengths and the length of the entire composition on the basis of the elementary components of sound and silence. Cage's music is under constant evolution, exploring new ideas and techniques. In 1938 Cage expanded the use of prepared piano, in which the sounds were altered by means of screws, bolts, pieces of wood and other materials to produce finely differentiated sounds of multi and complex pitches and indefinite pitches. The music composed for this instrument emphasized the percussive qualities, and the melodic and resonant effects possible, especially in ostinato passages.

Cage delved into the sphere of electronic music in the 1950's, and also began to utilize elements of chance as a means of liberation, both psychological and technical in his instrumental works. The use of aleatory was influenced by his interests in Zen philosophies, wherein art is considered to imitate nature in both manner and operation. Cage extended his explorations further, to that of silence. He theorized that there is no such thing as silence and that the understanding of music as a duality of sound and silence was errant. He focused subsequent works on the concept that the purpose of a performance was within the

jurisdiction of the performers' and listeners' activities, and that no preference could be made between 'musical' sounds and 'other' sounds. The work 4'33" radically demonstrates this period. The accent of aleatoric techniques was based on the concept that the piece is really a process rather than product. Cage also indicated his interest in music as theatre early in his career; concerned with the public and social character of music, he composed for film, dance and theatre.

John Cage has attained the respect of a wide public. He was the Regent's Lecturer at the University of California at San Diego (1980), was a Fellow of the Center for Advanced Studies at Wesleyan University and the University of Illinois. His works have been broadcast internationally and he is the recipient of numerous awards, including a Guggenheim Fellowship in 1949 and an Award from the National Academy of Arts and Letters.

BRIAN CHERNEY

The Canadian composer Brian Cherney initiated his musical studies in Peterborough, studying the piano as a child. He began composing at an early age. He continued with his music education in Toronto, graduating from the Royal Conservatory of Music and attaining higher degrees from the Faculty of Music, University of Toronto (MMus in composition and PhD in musicology.)

Cherney's compositional style has been influenced by John Weinzwieg, George Crumb, György Ligeti, Kagel and the works of Bartok. His most recent works involve elements of collage and quotation, extending to the visual aspects of the scores.

He is a member of the American Musicological Society and the Canadian League of Composers. Since 1972, Cherney has been on staff at the Faculty of Music, McGill University. His most recent musicological efforts include a 180 page monograph on the Canadian composer Harry Somers, commissioned by the Canadian Music Centre, and recently published by the University of Toronto Press.

HEINZ HOLLIGER

The phenomenal Heinz Holliger was born in Switzerland the son of a physician. He attended the Bern Conservatory, studying the piano and the oboe and composition with a pupil of Bartok and Kodaly. In Paris he continued his study with the oboist Pierre Pierlot and pianist Yvonne Lefebure, then joined the Basel Symphony and Chamber Orchestra as first oboist. In Basel he continued his composition study with Pierre Boulez, the musician whom he considers the greatest musical influence of his life.

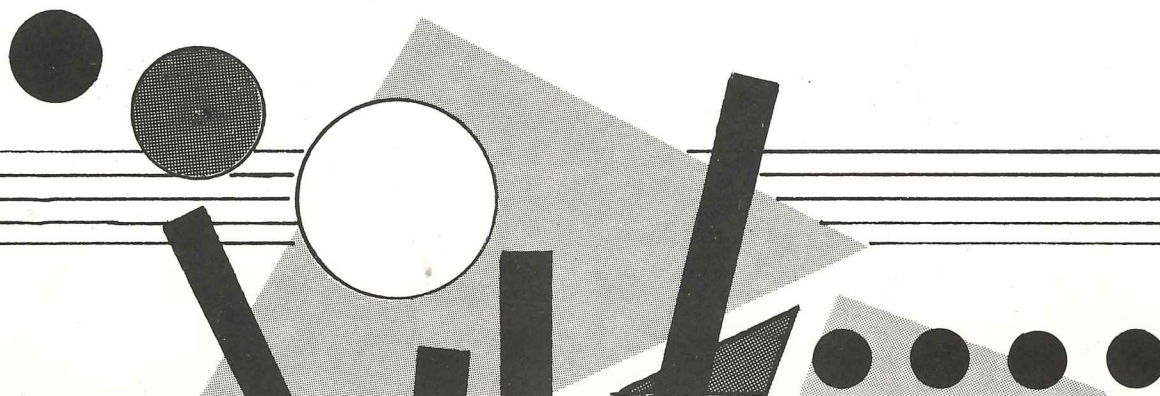
As a composer, Heinz Holliger is an explorer, dissatisfied with inherited accomplishments and eager to broaden the spectrum of available sound. His interest is in using new formulas and experiences, in attempting to get entirely away from traditional sounds. Holliger disputes the view of more conventional composers that his sort of music has no contact with audiences. In fact he thinks the very reverse. "Experimental music often brings audiences into much closer contact with composers and executants."

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JOHN THROWER

JOHN THROWER, born in 1951 in Saskatchewan, Canada, began clarinet lessons at age eight. At age fifteen, he won his first conducting competition. Attended the University of Saskatchewan for two years, and was principle clarinet of the Saskatoon Symphony Orchestra. In 1972, he moved to Toronto to study composition with Gustav Ciamaga and John Weinzwieg, graduating with honours from the University of Toronto with a Bachelor of Music degree in composition. While at the Faculty of Music, he won the position of conductor of the University Repertory Orchestra, and studied conducting under Victor Feldbrill and Dr. Boyd Neel. Among numerous awards he received the 1975 Percy Faith Award for outstanding musicianship. He continued his clarinet studies with Robert Marcellus (first clarinet of Cleveland Orchestra) and his conducting studies with Kasimierz Korde (conductor of Baden-baden Radio Orchestra).

In 1976 JOHN THROWER received a Canada Council grant to study and research electronic music at the EMS computer studio in Stockholm, Sweden. He moved to West Germany in 1977, devoting his full energies to composition. He won first prize (chamber music category) and second prize (electronic music category) in 1979 CBC Radio Competition. JOHN THROWER has written numerous works for leading Canadian musicians, and his compositions have been broadcast on CBC Radio in Canada, and performed throughout Canada, West Germany, England, France and Austria.

Branches

percussion solo, duo, trio or orchestra (of any number of players)

~~Study See Chit of Tree~~ The player or players If Branches is to be performed as a solo, it begins with a performance of C. of T. followed by an ^{with I-Ching determined} period of silence of ¹⁻⁸ 1, 2, 3, 4, 5, 6, 7 or 8 minutes acc. to an I-Ching determination. Use the table for 8.

The silence is then followed by an ^{8'} variation of Chit of Tree ^{initially 5' long} specifically a performance using an ~~ensemble~~ ^{I-Ching determines number of the} 10 instruments. Use the table for 10.

$$1-7 = 1$$

$$8-14 = 2$$

$$15-20 = 3$$

$$21-26 = 4$$

$$27-32 = 5$$

$$33-38 = 6$$

$$39-44 = 7$$

$$45-50 = 8$$

$$51-57 = 9$$

$$58-64 = 10$$

Having determined the number of instrs, use the table for 9 to determine which. Distribute these in the a ^{determine}

I-Ching structure (as in Chit of Tree)

"Sometime ago I had a dream that was to change the direction of my composing quite radically. I remember starting all over again in 1977 with a little piano piece. After at least 25 attempts, I finally left it culminating in the act of throwing out a major portion of my work and ideas to that date. I asked myself 'How do I express nobility of feeling, power, or, for example, love or even humour?' Not that I was rebelling against contemporary music but the question surfaced 'What is the music really saying and communicating?' Regardless of styles, systems, tonality or atonality, rhythm or nonrhythm, classic, contemporary or whatever, the most important factor became the music itself. I was asked if this music could be considered 'contemporary'. My answer: 'Is the label as important as the music itself?'

Love Songs is a continuation in this direction and has a rather unusual origin. As recently as only 9 months ago I had incurred some personal difficulties which ultimately resulted in the giving up of my studio and selling my piano just to make ends meet. Time running out, I finished this work in about 6 weeks in October without a piano and I do prefer to work with piano at least to get the main themes. The 'love' spoken about is the love for life, the love for the unknown, the abstract one might say. It is quite different than the emotional love, because it is something you cannot hold or touch but it can be felt. For example, take a great piece of music or art that inspires one such as a work of Beethoven. What is it that we love in this music? We can analyse

it and look at it mentally but we still
can't fathom it's greatness, yet we love it.
This is the love I have attempted to write
about.

This work was commissioned by
New Music Concerts with the assistance
of the Canada Council.

Program notes by the composer

I Movement - LOVE SONG

Suddenly -- I fell into your eyes
Like a dream, without end.
We traveled through the night
On the light
To a height
Far beyond anything that I could imagine.

Quietly -- We could walk to the sound
Of the stars, shimmering,
In harmony so bright
Of the light
Wondrous night -- Two lovers within a world
they only could imagine.

Until the dawn
Awake dreams within -- silently.

Softly, do I fall into
dreams,
of places,
within a world, within,
of harmonies so bright,
shimmering light,
wondrous night -- where two lovers lay

And then we travel through the night.
Timeless places afar.

Silently, wondrous night, two lovers within
a world
they only could imagine -- only
silently,
quietly,
suddenly.

LOVE SONGS - (continued)

JOHN THROWER

II Movement - SOMEDAY

Someday - when summer laughter seems so far
away,
just like the echo of an autumn day,
Is when the memory of you will surround me.

And then - I know that happiness is all in
a single moment.
Within the springtime laughter when we made
it.
And then the memory of you will surround me.

And when we laughed together, like children
running free as if the seasons in time never
change.

But then the days of summer end.
I'm longing for (waiting for) the springtime-
come again.

LOVE SONGS (continued)

III Movement - SING A SONG

Sing a song of love
to the one, within.
Where there are never shadows,
the light and sound begin.

On a timeless shore
where the winds play upon the water.
The brave can only venture
where secrets unfold;
the eternal self.
And you will find freedom.

Sing a song, sing a song;
of love within.
Come.

TROISSONTS (1982)

NORMA BEECROFT

Commissioned by Rivka Golani-Erdesz with the assistance of The Canada Council, Troissonts was written, at the request of Ms. Golani-Erdesz, for her extraordinary talents as well as the virtuosity of percussionists Robin Engelman and Russell Hartenberger.

In contemplating the challenges of writing for three such versatile performers, the composer first evolved a somewhat whimsical title from a play on the three Rs of Rivka, Robin and Russell. The composition itself, however, could equally be titled Contrasts as it expresses many sharply contrasting moods and elements in opposition. It is linear and/or rhythmic, texturally sparse or dense, lyric and dramatic, free in tempo or highly controlled. The complete range of the viola is explored, as are its subtle and not so subtle colours, all inspired by the virtuoso technique of Ms. Golani-Erdesz. Mainly small-sized percussion instruments are used, and usually in families of metallic sounds and those of skin.

The composer is grateful for the opportunity to write for her three friends, the three Rs, to whom the work is dedicated.

Program notes by the composer

SEVEN MINIATURES IN THE
FORM OF A MOBILE (1978)

BRIAN CHERNEY

Seven Miniatures in the Form of a Mobile was commissioned by Contemporary Music Showcase with the aid of the Ontario Arts Council and was written in the Spring of 1978. As the object of the commissioning project was to provide young performers and students with contemporary repertoire for their instruments, I tried to incorporate certain aspects of contemporary writing which I felt would make the work challenging and yet accessible to someone accustomed to more traditional approaches. Seven Miniatures, for instance, makes use of what is sometimes called open form (hence the term 'mobile' in the title). Thus the order in which the seven pieces are performed is not fixed but at the discretion of the performer - within certain guidelines. The 4th piece is always played in the middle, but numbers 1, 2 and 3 can be played as a group either before or after 4 and their order (within the group) is up to the performer. The same applies to 5, 6, and 7. I also tried to make use of certain playing techniques used in string instruments in recent years such as bowing on the wood, timbral changes, using different strings and various kinds of harmonies. Both traditional notation and so called proportional or time notation are also used throughout. Each piece is designed as a self-contained unit in which a certain process is worked out, albeit on a very tiny scale (and thus the use of the term 'miniature' in the title). The piece is dedicated to Rivka Golani-Erdesz - who has recorded and performed it in Europe and North America.

Program notes by the composer

TREMA (1981)

HEINZ HOLLIGER

Written for and dedicated to Rivka Golani-Erdesz in May of 1981, Trema received its premiere by Ms. Golani-Erdesz in Paris in July of the same year. Subsequent performances have been recorded in England, Austria, Switzerland, Holland and Israel, and the work will be presented during 1983 in New York.

Ms. Golani-Erdesz has shocked both audiences and critics with her dazzling interpretation of Trema, a work which requires extreme virtuosity. During recent tours, she received high critical acclaim:

"The wild frenetic perpetuum mobile of Holliger's Trema written for her, presented consummate mastery of modern solo scores."
The Daily Telegraph, London

"... came the solo for Viola by Heinz Holliger, Trema, a breathtaking event. In Ms. Golani-Erdesz's ecstatically scintillating display of fireworks the violist revealed the infinite range of her art and tonal expression..."
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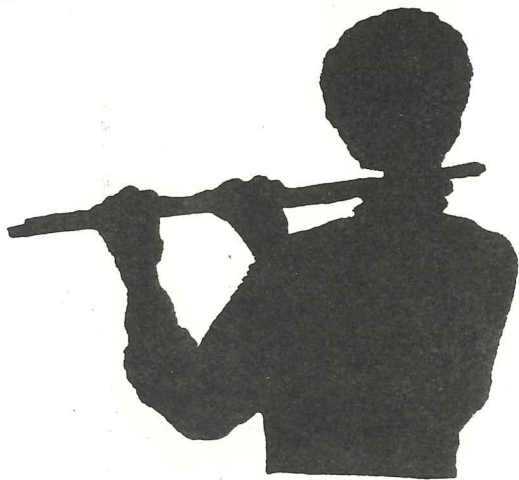
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THE BAIRNS OF BRUGH (1981)
for piccolo, bass clarinet, piano
marimba, viola and cello

HILL RUNES (1981)
for solo guitar

LULLABYE FOR LUCY (1981)
for S.A.T.B. a cappella:
words by George Mackay Brown

THE MEDIUM (1981)
monodrama for unaccompanied soprano:
text by the composer

THE RAINBOW (1981)
music-theatre for young children to
sing and play; text by the composer



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CAPAC: KEEPING SCORE FOR NEW CANADIAN MUSIC

CAPAC is the Composers, Authors, and Publishers Association of Canada. It operates quietly, more or less out of sight, but it's one of the most important musical organizations in the country.

Its major task is to collect licence fees from the organizations which use music, and distribute the money to the composers whose music is being performed. CAPAC is by far the largest organization of its type in Canada in terms of income collected and royalties distributed — and last year passed on more than \$9 million to Canadian publishers and composers.

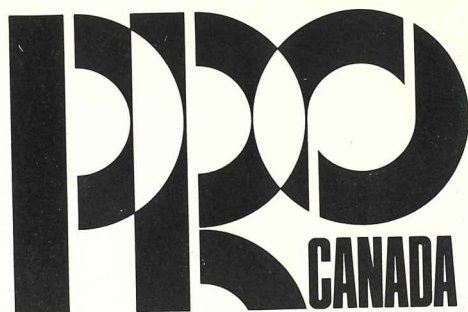
CAPAC supports a variety of efforts to spread the work of Canadian composers, and offers assistance and guidance to composers involved in the practical day-to-day business of music. It publishes a magazine, *The Canadian Composer*, 10 times each year, and is deeply involved in efforts to have Canada's outdated copyright laws brought into line with today's changing conditions.

If you need to know more about CAPAC, and how it helps keep score for Canadian composers and Canadian music, please call. CAPAC has a warm welcome for everyone involved in Canadian music.

The Composers, Authors and Publishers Association of Canada



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Competition for Young Composers

Performing Rights Organization of Canada Limited, serving composers, authors and music publishers since 1940, organizes the P.R.O. Canada Young Composers' Competition. Annually \$6,000 is presented.

Participants in the 1983 competition must be under the age of 30 by the competition deadline, April 30. Composers affiliated with P.R.O. Canada or not affiliated with any other performing rights society are eligible.

Winners in the four years' of competition are:

Denys Bouliane
Timothy Buell
John Burke
Francis Chan
Paul V. Dolden
Keith Hamel

Jan Jarvlepp
Harry Kirschner
Jean LaPlante
Hope A. Lee
David S. Lytle
Michael C. Maguire
Robin Minard

John Oliver
Jean Piché
Robert J. Rosen
David O. Squires
Pierre Trochu
John Winiarz

Application forms are available from P.R.O. Canada's three offices.

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